

David Milne



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32. PAINTING PLACE (oil, 1930)

DAVID MILNE

Nora E. Vaughan
TORONTO, ONTARIO

1955-6

THE NATIONAL GALLERY OF CANADA

THE ART GALLERY OF TORONTO

THE MONTREAL MUSEUM OF FINE ARTS



DAVID MILNE *in his cabin at Six-Mile Lake, Severn Park, Ontario*

PHOTOGRAPH BY DOUGLAS DUNCAN

DAVID MILNE

AN APPRECIATION

MILNE had the outward appearance of a country school-teacher who had spent much of his life in the open air. He seemed gentle and diffident, yet he possessed a robust intelligence, a mind which was surprisingly urbane, utterly civilized and quite free from eccentricity.

As a conversationalist and letter-writer he was shrewd, dispassionate and poetic. Like many great artists he was wholly self-conscious, severely self-critical and undismayed either by his own powers or the appraisal of others. His creative activity was governed by a system of aesthetics so articulate that a critic must write with temerity. His expression, whether in paint or words, possessed such a poetic quality—how often the titles of his paintings sound like the beginning of a poem: *Bare Rock Begins To Show*, *Clouds Below the Mountain Tops*, *Cottage After Snowfall*—that Robert Frost's own epitaph would serve him well, with one added word: 'I had a lover's quarrel with the *visible* world'.

Milne led a life of ungrudging austerity, and he accepted poverty in a worldly sense willingly and happily, in order to be free for a dedicated concentration upon work. Shifting fortune caused him to move from place to place until in middle life a

series of generous patrons provided the means whereby he was able to settle down to an incredibly productive maturity. There is clearly a gain in artistic freedom in the later years as well as an increase in emotional intensity, the latter generated perhaps by personal stress or tribulation; but since Milne's work reflects his personal life so dispassionately, biographical detail need have little part in this appreciation. Major changes in his technique or style usually coincide with a change of place, but they are essentially the result of Milne's inner development as an artist. Though his output displays an extraordinary fecundity resulting from a constant tackling of fresh aesthetic problems throughout the fifty years of his painting life, it remains consistently personal in style. Even the impressive series of water colour drawings for the War Memorials shows no discontinuity with the main stream of his early development.

Two dates are, however, worth emphasizing. The first is 1913, the year of the great Armory Show in New York, which introduced post-impressionist art with bomb-shell effect to North America. Milne showed five canvases, and in the catalogue the name D. B. Milne is immediately preceded by that

of H. Matisse. The other date is 1934 when Milne's first one-man show in Toronto stimulated some appreciation as well as patronage in his own country. Between those two dates the story is best read from his work—the work of a highly individual artist developing his personal vision and style out of the Fauvist idiom current during his student years.

Although Milne of necessity lived much of his life alone, he was not a recluse. He was intelligently aware of and interested in the modern movements in art. The once widespread notion that Milne lived in the wilds in order to keep free from outside influence is quite false: his reasons for seclusion were economic ones, and he once remarked that it would be possible to look at an exhibition of another artist's work through the crack of a door and be influenced for life.

This last remark is quite typical of Milne's many aphoristic comments on the nature of art, for he had a clearly thought-out aesthetic which governed his own creative activity. Yet in spite of his articulateness I do not regard it as presumptuous for a critic attempting a retrospective appreciation to reinterpret the mind as well as the work of the artist.

'Feeling (Milne once wrote) is the power that drives art. There doesn't seem to be a more understandable word for it, though there are others that give something of the idea: aesthetic emotion, quickening, bringing to life. Or call it love: not love of man or woman or home or country or any material thing, but love without an object—intransitive love.' What I think Milne had in mind was a fundamental concept of *passion*, as derived from *passio*: an

undergoing. Writing of another artist, Sir Kenneth Clark has described the artist's (and the poet's) inspiration in terms of those 'moments of vision' when a creative imagination is transfixed, *possessed* by some fragment of nature. ' . . . Our moments of vision are usually unpredictable. Mr. Graham Sutherland has described how on his country walks objects which he has passed a hundred times—a root, a thorn bush, a dead tree—will suddenly detach themselves and demand a separate existence; but why or when this should happen he cannot tell us, any more than a rider can tell us why his pony shies on a familiar road. His imitators think that they can achieve the same effect by going straight to the thorn bush and painting its portrait: but it remains inert and confused like any other casual sitter!'

Over and over again one feels in Milne's works the immediacy of a moment of vision, even when his subject-matter is as prosaic as a flour-bag, a pickle jar and a handful of wilted wildflowers. I recollect Milne's own description of being so 'possessed' by a pattern of maple trees and stumps in the snow which he had seen along the trail from his cabin at Six-Mile Lake to the Big Chute, a path which he must have traversed hundreds of times, that he was compelled to pause and scribble with mittened hands a pencil notation which would serve him as the inspiration for days of passionate painting in the cabin, attempting to realise this vision in concrete artistic form. And, I feel, there is no other explanation for the compelling power of his still-life paintings than that they were 'moments of vision' when

familiar objects suddenly detached themselves from the cluttered visual field about him and demanded the separate aesthetic existence which he was able to give them.

For Milne artistic creation was an intensely emotional activity, not a reflective or contemplative one; and as he saw it the artist's problem was that of expressing his inspiration in terms of line, colour and form with the utmost possible immediacy. In his work there was no place for the craftsman's sensuous manipulation of materials for their own sake, nor was there room for the sentimental or associative values of the representational painter. In his view the inspiration which the painter received from the visible world around him had a shock value, and the images which he sought to create on paper or canvas must have the same kind of impact or compulsion. To objectify this emotion, Milne found it necessary to strive toward increased simplification in composition, to restrict his palette to a few colours used without reference to local colour for the heightening of the emotional impact of the composition, and to adopt many unusual compositional devices such as the large areas of blank space which he deliberately employed to force attention upon the more studied patterns in another part of the painting, or those curious close-up, 'out-of-focus' motifs in the still-life paintings. Although no small part of the exhilaration which one feels in studying Milne's work derives from his technical mastery and audacity, it is not surprising that he should once have written: 'This line and the scratchy sparse laying-on of colour come in part from a

feeling that I often am aware of, a desire to set things down with as little expenditure of aesthetic means as possible, just to touch the canvas or paper, even just to wish them on without any material agent, if that were possible!' It is this etherialization of his vision, I believe, which gives his art its affinity with oriental painting and with Matisse rather than with western art.

This life-long struggle with the physical obstacles in the way of realising the immediacy of his vision—obstacles which for another kind of artist are in themselves sources of inspiration—explains the many 'versions' in the Milne corpus. If there is a single apt word to describe these versions, as I believe Milne himself would have been amused to find, it is 'distillations'. Whatever the source of his inspiration, grand landscape or intimate still life, a rainstorm or a cup full of flowers, there could according to Milne's own aesthetic theories be only *one* perfect expression or distillation of *all* that the vision meant to the artist. But to carry the metaphor a stage further, there were vintage years and poor years; there were stretches when painting came easily, when the hand was fluently in accord with the eye, and there were years when the struggle for true expression spelled anguish. In the lean years Milne might have painted as many as forty or fifty versions of a picture, all but one or two of which were ruthlessly destroyed before such a self-critical artist would sign it; at other times the immediacy of the vision was immediately realized. But so acute was his sensitivity that Milne often brooded years over a single subject, painting and repainting it over again



57. THE MOUNTAIN (water colour, 1917)

after prolonged intervals and at a remote distance from the original scene before he could accept it as truly his own. There are therefore no 'sketches' by Milne. There are, as he himself remarked in the first Toronto catalogue, small pictures. He did not, as most conventional painters do, make on-the-spot studies for later elaboration—usually with a consequent loss of vitality—in the studio. He worked only with a pencil squiggle, an obsessed memory and the determination to recollect his inspiration in tranquility. He never concerned himself, as did for example Constable, with carefully observed and meticulously painted studies of clouds, however much he reacted to skies, nor would he have endured the hours which Monet spent obdurately painting the changing, sensuous appearance of light on haystacks. As he himself once wrote, 'I never had much luck working up sketches. If the sketch had intense feeling it had everything needed; why touch it? If it hadn't, it had nothing of value; why bother further with it?'

The sources of Milne's inspiration, his subject-matter, derived from the commonplace scenes and objects of his everyday life, and I believe it is this factor which has gained him audience in spite of the often esoteric quality of his style. Wherever he lived and worked Milne found subjects which took possession of him, and since the struggle to put these scenes and objects, these visions, into paint was for Milne life itself, it matters little what it was he was painting at any given time. He painted mountain panoramas in New York state, water lilies in Timagami, pastoral and village scenes in

Palgrave, shore-scapes and still life at Six-Mile Lake, townscapes during his visits to Toronto. Wherever he was, *something* became his subject-matter, some new problem began to obsess him. He once said to me, when asked why he had not often painted the human figure, that had he been able to afford models he might well have devoted his life to painting the nude. Much of his subject-matter was, of course, 'Canadian', but he was temperamentally and intellectually detached from the nationalism of the Group of Seven and their followers. This perhaps explains why he found recognition in his native land so late.

There is, however, apparent in Milne's work a deep-seated reverence for and pre-occupation with nature in its most romantic aspects. Though he was incapable of the pathetic fallacy, it is obvious that he felt close to nature, and some of his finest works are those mature realizations of the natural phenomena with which he was constantly preoccupied: clouds, sunsets, rainstorms, the smoke of forest and swamp fires, and lightning. He once wrote of these '... subjects that the painter gets a thrill out of that are not suitable for direct painting—night, dusk, the cold and the wind and the sun.' Yet among his most compelling works are these tiny canvases on which he managed to place some distillation of his own intense reaction to these very things.

One other aspect of Milne's work demands explanation: the fantasies. It was his unending, quick reaction to every fresh visual stimulus, together with his jocose humour which provided the raw material for these strange, original works. Deprived of his



38. THE EMPTY HOUSE (oil, c. 1929-32)

customary sources of inspiration, Milne could find subjects in books and picture-magazines—indeed one feels he could have found the stimulus to paint anywhere—and in addition he could draw upon a fund of biblical lore to create a series of curious, latter-day *re*-presentations of subjects which have been painted over and over again in the history of western art. With self-conscious irony Milne identified himself with this great tradition by translating the iconography—as previous masters had always done—into contemporary terms, painting saints in bowler hats or placing his own parochial image of Palgrave at the feet of Our Lord in his almost numberless versions of the Ascension.

But fascinating as these unusual subjects are, *Painting Place* is perhaps the most felicitous picture in the present exhibition. There is the close-up foreground still life of the materials of the artist's trade set against trees and stumps which almost overwhelm the viewer with the power and immediacy of their pattern; there is the middle-distance of calm, blank space, and a far distance of rhythmic shore-line pattern. What was a perfect painting place for Milne has been captured, fixed with an exquisite sensibility and an inexorable visual logic, the whole transfused with love in the act of creative imagination. Here, I believe, was Milne at his happiest and best.

ALAN JARVIS
September, 1955



97. THE SAINT, NO. 2 (water colour, 1942)



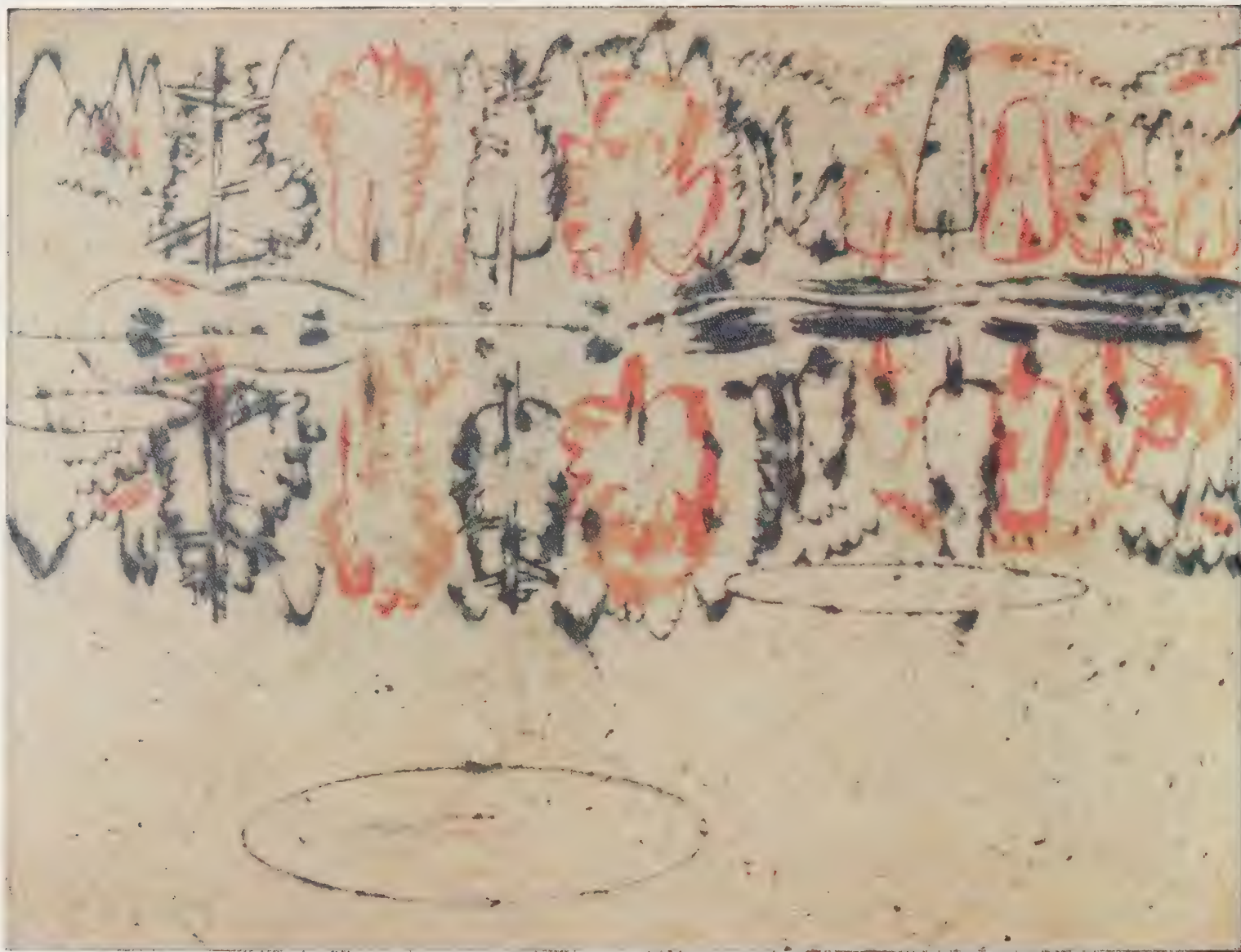
109. CANDLESTICK AND BOX (water colour, 1946)



102. RITES OF AUTUMN, NO. 3 (water colour, 1943)



116. THE LAKE (water colour, 1948)



STILL WATER AND FISH II (*colour dry-point*) from the print in the National Gallery of Canada, *cf.* No. 159)

THE COLOUR DRY-POINT

by DAVID MILNE

WHEN YOU LOOK at reflections in a quiet pool you have before you nature's version of a colour dry-point, soft, full-coloured lines against a faintly tinted background. All that nature needs to make her dry-point is the slightest of movements on the surface of the water. The artist's way is a little more complicated. Dry-points are printed from metal plates on which lines have been scratched with a needle. The needle makes a very slight cut but throws up a frill or burr of metal as it moves along: a dry-point line might be compared to a very narrow ditch with a high brush fence along it. It isn't the ditch, it's the fence that is important. When the plates are inked and the surplus buffed off with a rag or the hand, colour gathers along the burr as snow drifts along a fence, leaving the flat, polished surface of the plates clear. When they are printed on paper, one after another, you get a coloured dry-point, with the characteristic dry-point line and tint, both in colour. No matter how clear the unmarked surface of the plates may seem to be, there is always a slight film of colour, enough to print.

I don't remember what gave me the idea of

experimenting with colour dry-points. I had never seen any or heard of any. I may have been looking at reflections, or snowdrifts, planning to borrow some of nature's processes. That was twenty-five years ago. All I know is that I had a plan worked out a year or two before I did anything about it. Then, one winter, when painting wasn't going well anyway, I tried out my process, using hardware store copper, and a clothes wringer (borrowed) for a printing press. It worked—just. I couldn't do much more about it without better equipment, so another year went by. Then a friend, with as much faith as I had, and less to base it on, gave me a complete outfit: printing-press, blankets, plates, paper, roller, etching needles—everything. So I really got to work. I wasn't moved by any desire to increase production—I already had enough production and no sales. What I had in mind was exploration. Each print-making or painting process has possibilities of its own, not to be found in any other. Since the colour part of this process was a new one, I felt that I was starting out into unmapped country. I was, and here are a few blazes along the trail.

ETCHING PRESS

Large or small, your own or borrowed, you must have one at hand all the time you are working.

PLATES

Copper plates almost as thick as ordinary window glass. These are polished on one side to a mirror-like smoothness. Edges and corners are rounded so they won't catch the rag used to buff the surplus colour off the plates. Two, three, or four plates of the same size are used for each subject, coated with a thin layer of wax and smoked with a candle or a bundle of tapers. With a dull needle a clear-cut drawing can be made on this flat, black surface or traced on it with tracing paper and whiting. When the first plate is scratched, its lines can be transferred to the other plates by 'offsetting' with the press.

BLANKETS

In printing, several felt blankets are used over plate and paper, to give an even pressure.

PAPER

I mostly use Whatman water colour paper, but any rag paper may be used, even thin Japanese tissue is suitable for some subjects. A few days before printing time, sheets of paper, large enough to allow for a wide margin round the prints, are prepared by moistening them on both sides with a wet cloth, putting them between layers of dampened blotters and keeping them under pressure. In a day or two they will be evenly damped, limp, but with no unabsorbed water on the surface.

COLOURS

I use Winsor and Newton oil colours, usually just as they come from the tube. Some transparent colours,

viridian or permanent violet, may have to have dry colour added to give them body.

REGISTERING

In colour printing some way of registering must be devised, so that all plates will print in the same place on the paper. It can be done by using a sheet of heavy cardboard the same size as the bed of the press and fixing on it with glue L-shaped guides for both plates and paper.

TRIAL PROOFS

The press is ready with blankets and cardboard guide, paper is dampened, plates scratched—at least partially. It is the big moment; you are to see what you have. The first plate is heated and colour applied with roller or dabber, then the plate is buffed back and forward or round and round with a large loose pad of cheesecloth or mosquito netting until the flat surface shines and colour seems to hold only in the lines. If this cannot be done with a rag alone, the flat of the hand may be used, sometimes dipped in a little whiting. A rag dipped in whiting is also used to wipe colour off the edges. The plate may be warmed again before it is laid on the bed of the press against the guides. On top of it the damp paper, also against its guides. Over the steaming paper, the blankets. The whole is pulled slowly between the rollers and back again. After a hasty glance, the one-colour print is put back between the damp blotters until the next plate is ready to be printed on it. The last plate is printed, you brace yourself, pull back the blankets and lift the print. Oh well, you can't have everything, not always. The first trial proof may not be what you expected but it may suggest a quite

unlooked-for development; so pushing you on into the unknown.

WIPING AND DOUBLE WIPING

Plates wiped with the hand make stronger, clearer prints than those wiped with the rag only, but the colour in the lines isn't apt to be so rich and the tint is often less interesting. When plates are wiped with a rag well charged with colour, small flecks of pigment are left on them. This gives the prints a dappled look, and increases the transparency of the tint. When black is used with other colours, it leaves a muddy tint on the prints. This may be avoided by inking with black, and wiping; then, right on top of the black, inking with blue and wiping again. This will give a clear blue-gray tint and at the same time more range of colour in the lines—from deep black to blue-gray. Colours that are too transparent to print well can be strengthened by double wiping. A plate may be inked with viridian, a difficult colour, then with yellow ochre, giving a pleasant transparency to the print.

EDITIONS

Prints are usually signed and numbered—with two

numbers; the first shows the order in which the prints were made, the second shows the total number of prints made.

All trial proofs that are not of interest, and all defective prints, are destroyed. My editions are apt to end when I get through experimenting—my ideal would be all trial proofs, no edition. Sometimes I do manage twenty-five prints, even fifty, rarely more. To make up for it, I once printed an edition of over three thousand. It took me all winter, and several sets of plates had to be made, all 'steel-faced' so they would make a lot of prints without wearing down the burr. One print was bound with each copy of an art magazine—that was the reason for the large number. This performance must have set some kind of record—several records perhaps. Contrary to the usual way of things, the first trial proof was the one perfect print of the lot. It was printed on smudged paper and so carelessly that the edges of the plates weren't wiped, yet it had something—something I never got again in many weeks of printing. I am all for small editions.

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4. GRAND CONCOURSE, THE BRONX (oil, 1915)

CATALOGUE

OF THE EXHIBITION

NOTE: *Unless otherwise indicated the paintings listed are from the very comprehensive collection formed by Douglas Duncan, Esq., Toronto. Measurements are in inches, height preceding width. Oils marked (*) were signed in 1946.*

OIL PAINTINGS

1. WATERFRONT

20 x 18. Signed upper left: DAVID MILNE. Painted c. 1910 in New York*

2. BILLBOARDS

20 x 22. Signed lower left: DAVID B. MILNE. Painted 1912 in New York*

3. WICKER CHAIR

20 x 18. Signed lower left: MILNE. Painted 1914

4. GRAND CONCOURSE, THE BRONX

20 x 24. Signed upper left: MILNE. Painted early in 1915*

5. GREY, BROWN AND BLACK

24 x 26. Signed and dated lower left: DAVID B. MILNE '15. Painted in the Bronx, New York. See No. 55

6. TREES IN SPRING

22 x 26. Signed lower centre: DAVID MILNE. Painted 1916*

7. BOSTON CORNERS AND FOX HILL

20 x 24. Signed and dated lower right: 17 DAVID B. MILNE NO. 55

8. BOSTON CORNERS

20 x 26. Painted December, 1917. The National Gallery of Canada

9. YOUNG CEDARS

18 x 22. Signed and dated lower right: DAVID B. MILNE DEC. 25'19 [NO.] 12. Lent by Mrs. I. H. Weldon, Toronto

10. GREEN CEDARS, BOSTON CORNERS

18 x 22. Signed and dated lower right: DAVID B. MILNE FEB. 16'20. The Art Gallery of Toronto

11. BOSTON CORNERS LANDSCAPE

20 x 24. Signed and dated upper right: DAVID B. MILNE SEPT. 10'20

12. COPAKE VILLAGE

12 x 16. Signed and dated lower right: MILNE/COPAKE NOV. 11-17'22. The Art Gallery of Toronto*

13. ROOFTOPS FROM A WINDOW

12 x 16. Signed lower left: DAVID MILNE. Painted 1923-4 in Ottawa. Lent by Mr. and Mrs. Norman Berlis, Ottawa*

14. WINTER CARNIVAL, MONTREAL

16 x 20. Signed upper right: DAVID MILNE. Painted probably in January, 1924

15. POND AT BIG MOOSE

16 x 20. Painted 1924-5. Lent by Mr. and Mrs. J. P. Barwick, Ottawa

16. WATERFALL
12 x 16. Signed lower right: MILNE. Painted c. 1925. The Art Gallery of Toronto*
17. ADIRONDACKS IN WINTER
16 x 20. Signed upper right: DAVID MILNE. Painted c. 1925. The Vancouver Art Gallery*
18. MARCY, HAYSTACK AND McINTYRE
16 x 20. Signed lower right: DAVID MILNE. Painted 1925-8*
19. SKI-JUMP HILLS, LAKE PLACID
18 x 24. Signed lower left: DAVID MILNE. Painted 1925*
20. GUIDE BOAT AND REFLECTIONS
16 x 20. Signed lower left: DAVID MILNE. Painted probably in 1926. Lent by R. H. Hubbard, Esq., Ottawa*
21. CLOUDS BELOW THE MOUNTAIN TOPS
16 x 20. Signed upper left: DAVID MILNE. Painted 1927. The village is North Elba, Adirondacks. Lent by Mr. and Mrs. E. R. Hunter, Jacksonville, Florida
22. RIGA MOUNTAINS
16 x 20. Signed middle left: MILNE. Apparently painted 1927 from a subject of 1921-3. Lent by Mr. and Mrs. Clair Stewart, Toronto
23. BOULDERS IN THE BUSH
16 x 22. Signed upper left: DAVID MILNE. Dated lower centre: AUGUST 1927*
24. ROOFS, GLENMORE HOTEL
18 x 22. Signed lower right: DAVID MILNE. Painted late 1927 (?) The hotel is at Big Moose in the Adirondacks*
25. HILL-SIDE REFLECTIONS
12 x 16. Signed lower right: MILNE. Painted 1927-8*
26. STREAM IN WINTER
12 x 16. Signed upper right: MILNE. Painted c. 1927-8. Lent by Professor Norman Endicott, Toronto*
27. THE PINE TREE
12 x 16. Dated lower right: JAN 1928. Lent by Alan Jarvis, Esq., Ottawa
28. WATER LILIES, TIMAGAMI
20 x 24. Painted 1928. Lent by Hart House, University of Toronto
29. WATER LILIES
16 x 20. Painted c. 1928. Lent by Mrs. H. A. Dyde, Edmonton
30. WHITE WATER LILIES IN A PROSPECTOR'S CABIN
20 x 24. Signed and dated upper left: DAVID MILNE 1929. A Timagami subject, but painted at Palgrave. Lent by His Excellency the Governor General
31. THE ROCKING CHAIR
20 x 28. Painted c. 1928-9. Lent by His Excellency the Governor General
32. PAINTING PLACE
20 x 28. Signed and dated lower left: DAVID MILNE 1930. The third version of an Adirondacks subject of 1926, painted again at Palgrave. See No. 143. Lent by His Excellency the Governor General
33. BOTTLES AND PETUNIAS
22 x 28. Painted c. 1929-32. Lent by His Excellency the Governor General
34. TWO BARNS, PALGRAVE
18 x 22. Signed and dated upper right: DAVID MILNE 1931. Lent by His Excellency the Governor General
35. THE KITCHEN CHIMNEY
20 x 28. Signed and dated upper left: DAVID MILNE 1931. Lent by His Excellency the Governor General
36. PALGRAVE
18 x 24. Signed and dated upper right: DAVID B. MILNE APRIL 1931. Lent by Mrs. J. S. McLean, Toronto
37. QUEEN'S HOTEL, PALGRAVE
20 x 24. Signed and dated upper left: DAVID MILNE 1931. Lent by His Excellency the Governor General
38. THE EMPTY HOUSE
20 x 24. Painted c. 1929-32. The National Gallery of Canada
39. THE WATER TANK
16 x 22. Painted c. 1929-32. The National Gallery of Canada
40. THE MAPLE BLOOMS ON HIRAM'S FARM
20 x 28. Signed and dated upper right: DAVID MILNE 1933. A Palgrave subject, but painted again at Six-Mile Lake. Lent by S. F. Duncan, Esq., Toronto



8. BOSTON CORNERS (oil, 1917)



66. THE 'TWINS' CRATER, VIMY RIDGE (water colour, 1919)

41. CANOE IN HARBOUR

18 x 22. Signed and dated upper left: DAVID MILNE 1935.
Lent by Graham McInnes, Esq., Ottawa

42. FLOUR BAG

20 x 24. Signed and dated upper right: DAVID MILNE
1935. *Lent by His Excellency the Governor General*

43. TRILLIUMS AND TRILLIUMS

18 x 22. Signed and dated upper right: DAVID MILNE
1936. *Lent by Mr. and Mrs. E. R. Hunter, Jacksonville, Florida*

44. LIGHTNING

12 x 14. Signed and dated lower right: DAVID MILNE
1936

45. THE BIG DIPPER

12 x 14. Signed and dated upper right: DAVID MILNE
MARCH 1936. *The National Gallery of Canada*

46. FLOWERS FROM THE SHORE

12 x 13. Signed lower left: DAVID MILNE. Dated lower
right: AUG. 1936. *Lent by Dr. and Mrs. H. O. McCurry, Kingsmere, Quebec*

47. BARE ROCK BEGINS TO SHOW

20 x 24. Signed and dated lower left: DAVID MILNE 1936.
Lent by Alan Jarvis, Esq., Ottawa

48. ROCK IN THE BAY

18 x 26. Signed and dated lower right: DAVID MILNE
1937. *Lent by Mr. and Mrs. J. P. Barwick, Ottawa*

49. TRILLIUMS AND COLUMBINE

18 x 22. Signed and dated lower left: DAVID MILNE 1937.
Lent by Mr. and Mrs. Murray Adaskin, Saskatoon

50. FLOWERS OF THE MAPLE

12 x 14. Signed and dated lower right: DAVID MILNE
1937. *Painted October, 1944. The National Gallery of Canada*

51. WINTER CLOUDS

18 x 24. Signed* upper right: DAVID MILNE. *Painted 1937*

52. NASTURTIUMS AND CARTON

18 x 26. Signed* lower centre: DAVID MILNE. *Painted 1937*

53. STARS OVER BAY STREET

16 x 20. Signed* lower left: MILNE. *Painted 1942 in Toronto. See No. 91*

54. NICOTINE FLOWERS

12 x 16. Signed* lower left: DAVID MILNE. Dated upper
left: OCT. 1944. *Lent by J. E. Coyne, Esq., Ottawa*

W A T E R C O L O U R S

55. JEROME AVENUE, THE BRONX

16¼ x 19½. Signed lower right: DAVID B. MILNE.
Painted 1915. See No. 5. The National Gallery of Canada

56. STREAM BED

18½ x 14⅞. *Painted September, 1916*

57. THE MOUNTAIN

15½ x 22. Signed and dated lower left: SEPT. 7 '17/D. B.
MILNE. *Painted in the Catskills. The National Gallery of Canada*

58. AUTUMN TREES

15 x 21¾. *Painted September, 1917. Lent by Mrs. J. S. McLean, Toronto*

59. CORNER OF THE FIELD

18 x 21¾. Dated lower right: OCTOBER 14. 17

60. VILLAGE IN WINTER

15¼ x 22. Signed and dated lower left: DAVID B. MILNE
DEC. 3. 17. *Painted at Millerton, near Boston Corners. Lent by Mrs. J. S. McLean, Toronto*

61. POND BY THE VILLAGE

18 x 21½. *Painted January, 1918, at Boston Corners*

62. RIPON: SOUTH CAMP FROM GENERAL HEADQUARTERS

13⅞ x 19⅞. Signed and dated lower left: DAVID B.
MILNE RIPON CAMP MAR. 1-19. *Canadian War Memorials, The National Gallery of Canada*

63. RIPON: SOUTH CAMP

13⅞ x 19⅞. Signed and dated lower right: DAVID B.
MILNE MAR. 17-19. *Canadian War Memorials. The National Gallery of Canada*

64. ABLAIN SAINT-NAZAIRE CHURCH FROM LORETTE RIDGE
13 $\frac{7}{8}$ x 19 $\frac{7}{8}$. Signed and dated lower left: DAVID B. MILNE ABLAIN ST. NAZAIRE MAY 20-19. Canadian War Memorials, The National Gallery of Canada
65. CANADIAN CORPS HEADQUARTERS, THE CHATEAU, CAMBLAIN L'ABBE
13 $\frac{7}{8}$ x 19 $\frac{7}{8}$. Signed and dated upper left: DAVID B. MILNE CAMBLAIN L'ABBE JUNE 8 19. Canadian War Memorials, The National Gallery of Canada
66. THE 'TWINS' CRATER, VIMY RIDGE
13 $\frac{7}{8}$ x 19 $\frac{7}{8}$. Signed and dated lower right: DAVID B. MILNE THE TWINS CRATER JUNE 28 19. Canadian War Memorials, The National Gallery of Canada
67. PASSCHENDAELE
13 $\frac{7}{8}$ x 19 $\frac{7}{8}$. Signed and dated lower left: DAVID B. MILNE PASSCHENDAELE JULY 30 19. Canadian War Memorials, The National Gallery of Canada
68. THE CATHEDRAL, ARRAS
13 $\frac{7}{8}$ x 19 $\frac{7}{8}$. Painted July 30, 1919. This subject was originally painted in two parts, of which this is the lower section showing the people passing the cathedral. Canadian War Memorials, The National Gallery of Canada
69. VILLAGE IN THE VALLEY, BLACK CEDARS
15 $\frac{1}{8}$ x 21 $\frac{7}{8}$. Signed and dated lower left: DAVID B. MILNE JAN. 7 1920. A view of Boston Corners; see also Nos. 7-10. The National Gallery of Canada
70. ICE BOX AND SHELVES
17 $\frac{1}{2}$ x 21 $\frac{3}{4}$. Signed and dated upper left: DAVID B. MILNE MAR. 7 20
71. WOMAN READING
15 x 22. Signed and dated upper centre: DAVID B. MILNE APRIL 23 '20
72. PINK REFLECTIONS, BISHOP'S POND
14 $\frac{3}{4}$ x 21 $\frac{1}{2}$. Signed and dated lower right: DAVID B. MILNE AUG. 24 '20
73. THE OPEN STREAM
15 $\frac{1}{4}$ x 22. Signed and dated right middle: DAVID B. MILNE FEB. 9 1921. Lent by Professor Eric Arthur, Toronto
74. REFLECTIONS AT DART'S LAKE
15 $\frac{1}{4}$ x 21. Signed and dated upper right: DAVID B. MILNE DART'S LAKE SEPT. 19 '21 M[OUNT] R[IGA NO.] 22. A Dart's Lake painting redone shortly afterwards at Mount Riga

75. BEGINNING OF SPRING
15 x 21. Signed and dated lower left: DAVID B. MILNE MAY 3 '23. The National Gallery of Canada
76. VERANDAH AT NIGHT, NO. 1
15 x 22. Signed upper right: DAVID MILNE AUG. 21 '23. Lent by the Hon. Norman Lambert, Ottawa
77. HOUSE OF COMMONS, FROM THE LEFT
15 $\frac{1}{2}$ x 21 $\frac{3}{4}$. Signed and dated upper left: DAVID B. MILNE OTTAWA NOV. 7. Painted 1923
78. E. B. EDDY MILL, HULL
14 $\frac{1}{2}$ x 21 $\frac{1}{4}$. Signed and dated upper right: DAVID B. MILNE DEC. 1923
79. OLD R.C.M.P. BARRACKS, OTTAWA, No. 2
15 $\frac{1}{8}$ x 22 $\frac{1}{8}$. Signed and dated upper left: DAVID MILNE JAN. 1924. The National Gallery of Canada
80. COTTAGE AFTER SNOWFALL
15 x 21. Signed and dated lower right: DAVID MILNE BIG MOOSE MAR. 28 '25. Lent by Professor and Mrs. Eugène Joliat, Toronto
81. SAW-MILL RUINS, No. 2
14 $\frac{1}{2}$ x 21 $\frac{3}{4}$. Signed and dated upper right: DAVID MILNE BIG MOOSE MAY 1925
- NOTE: From May, 1925, until June, 1937,
 no water colours were painted.
82. LOGS AMONG THE MAPLES
14 $\frac{3}{4}$ x 21 $\frac{3}{4}$. Signed and dated lower right: DAVID MILNE 1938. Lent by Mr. and Mrs. H. R. Jackman, Toronto
83. GOOD-BYE TO A TEACHER, No. 3
14 $\frac{3}{4}$ x 22. Painted January, 1939. Another version was painted for Miss Elizabeth Cowan, departing teacher at Six-Mile Lake
84. WATER LILIES IN THE CABIN
13 $\frac{3}{4}$ x 19 $\frac{1}{2}$. Signed and dated lower right: DAVID MILNE 1939
85. LANDING PLACE
13 $\frac{1}{2}$ x 19 $\frac{1}{2}$. Signed and dated lower left: DAVID MILNE 1939. Lent by Miss Kathleen M. Fenwick, Ottawa
86. FIRE HALL
14 $\frac{1}{2}$ x 19 $\frac{1}{2}$. Painted about November, 1939, in Toronto. Lent by Mrs. Douglas Stewart, Vancouver



68. THE CATHEDRAL, ARRAS (water colour, 1919)



72. PINK REFLECTIONS, BISHOP'S POND, (water colour, 1920)

87. BLUE SKY OVER THE WATERFRONT
14½ x 19¼. Signed and dated lower right: 1940 DAVID MILNE. Painted in Toronto
88. WINDOW ON MAIN STREET
14¼ x 19½. Signed and dated upper right: DAVID MILNE 1940
89. RED CHURCH, No. 2
15 x 20. Painted 1941. Lent by Mrs. Laurence Stark, Toronto
90. SNOW IN BETHLEHEM
15 x 21½. Dated lower right: AUGUST 1941. The Art Gallery of Toronto
91. BAY STREET AT NIGHT
14¾ x 20⅛. Painted autumn, 1941 the last of six water colours based on pencil sketches of 1939 in Toronto. See No. 52
92. NOAH AND THE ARK AND MOUNT ARARAT, No. 5
15 x 21¾. Dated lower right: JAN. 1942
93. WINTER RAIN
13¾ x 21. Painted 1942
94. MISTY HARBOUR
14¼ x 21¼. Painted 1942. The last of a group of water colours based on a sketch made in 1940 of a Toronto light-house
95. PINK LADY'S SLIPPER
16¾ x 14¼. Painted 1942. Lent by Andrew Bell, Esq., Toronto
96. BRICK AND PANSIES
14½ x 21. Painted summer, 1942. Lent by Mr. and Mrs. George Abrams, Toronto
97. THE SAINT, No. 2
14¾ x 21½. Painted September, 1942. The National Gallery of Canada
98. CEDAR SWAMP
14¼ x 19¾. Painted September, 1942. Lent by Professor and Mrs. Eugène Joliat, Toronto
99. BLIZZARD, No. 2
14¾ x 21½. Painted probably in January, 1943
100. PEONY AND CHARCOAL STICKS
14½ x 19. Painted June, 1943. Lent by Jack Nichols, Esq., Toronto
101. KING, QUEEN AND JOKERS
21¾ x 30. Painted 1943-4. The Art Gallery of Toronto
102. RITES OF AUTUMN, No. 3
14½ x 21½. Painted December, 1943. The National Gallery of Canada
103. ASCENSION, No. 5
21½ x 14½. Painted January, 1944. See also No. 112. Lent by Alan O. Gibbons, Esq., Ottawa
104. SNOWSTORM
14¼ x 18. Painted March, 1945. The library and soldiers' monument at Uxbridge. Lent by Mr. and Mrs. J. P. Barwick, Ottawa
105. BUDDING POPLARS
14 x 21¾. Painted May, 1945. The National Gallery of Canada
106. POPPIES AND LILIES, No. 3
20 x 14¼. Dated lower right: 44-46. Lent by J. E. Coyne, Esq., Ottawa
107. STUMP FENCE
14¼ x 21. Dated lower right: JUNE '46. Lent by the Edmonton Museum of Arts
108. GLASS CANDLESTICK
14½ x 21½. Signed and dated lower right: DAVID MILNE JUNE '46. Lent by Mrs. Norman Endicott, Toronto
109. CANDLESTICK AND BOX
14½ x 20¾. Painted June, 1946
110. GLASS JAR
14¼ x 21¼. Painted August, 1946. Lent by the Hon. L. B. and Mrs. Pearson, Ottawa
111. THE TOWER, No. 4
14¼ x 21½. Painted January, 1947. Based on a pencil sketch of the floodlit Bank of Commerce in Toronto. The National Gallery of Canada
112. ASCENSION, No. 13
21¼ x 14¼. Signed and dated lower centre: DAVID MILNE MAR. '47. The last version preserved of a series of probably fifty of this subject begun in October, 1943. See also No. 103
113. ORCHIS AND ARUM
14¼ x 21. Dated lower left: JULY '47. The Art Gallery of Toronto

114. THE OPEN DOOR
14 x 21. Painted August, 1947. The Montreal Museum of Fine Arts
115. SHELTER AT NIGHT
13 $\frac{3}{4}$ x 19 $\frac{1}{2}$. Painted about September, 1947. The National Gallery of Canada
116. THE LAKE
18 $\frac{3}{4}$ x 25 $\frac{1}{2}$. Painted March, 1948. Lent by Douglas Rowland, Esq., Cambridge, Massachusetts
117. YORK RIVER
14 $\frac{1}{4}$ x 19. Painted October, 1949
118. STORMY SUNSET
14 x 21 $\frac{1}{4}$. Painted March, 1950. Lent by Mr. and Mrs. Johnny Wayne, Toronto
119. FIRE IN THE SWAMP, No. 1
14 $\frac{1}{4}$ x 21 $\frac{1}{2}$. Painted April, 1950. The National Gallery of Canada
120. BIRD CREEK STATION
14 $\frac{1}{4}$ x 21 $\frac{1}{4}$. Painted January, 1951. Lent by Mr. and Mrs. T. R. Elliott, Oshawa

121. GREEN HILLS AND GREEN FIELDS
13 $\frac{3}{4}$ x 21 $\frac{1}{4}$. Painted February, 1951. Lent by Professor Norman Endicott, Toronto
122. STORM OVER THE ISLANDS, No. 1
10 $\frac{3}{4}$ x 14 $\frac{1}{4}$. Painted November, 1951.
123. STORM OVER THE ISLANDS, No. 2
10 $\frac{1}{2}$ x 14 $\frac{1}{4}$. Painted November, 1951
124. STORM OVER THE ISLANDS, No. 3
10 $\frac{1}{2}$ x 14. Painted November, 1951
125. STORM OVER THE ISLANDS, No. 4
10 $\frac{1}{2}$ x 14. Painted November, 1951
126. MAPLE IN THE SWAMP, No. 3
14 $\frac{1}{4}$ x 18 $\frac{3}{4}$. Dated lower centre: JUNE 52. Lent by D. W. Buchanan, Esq., Ottawa
127. ANOTHER GENERATION
14 $\frac{1}{2}$ x 20. Painted June, 1952

COLOUR DRY-POINTS

NOTE: The prints listed here are a selection from the Milne-Duncan dry-point collection formed by the purchase of every variety normally still available in 1935 and later, and the contribution by the artist of his own experimental prints and trial proofs. Roman numerals following title refer to separate versions of the subject. Measurements are for plate size and are in inches. Place and date of execution follow measurements; location of subject (if not identical with place of execution or explained in title) is placed in parentheses.

128. HOUSE AT MOUNT RIGA II
3 $\frac{3}{4}$ x 5 $\frac{3}{4}$. Mount Riga, winter, 1922-3. 4 plates, 4 colours. Milne's second colour dry-point
129. POOL AND LAKE
3 $\frac{1}{4}$ x 5 $\frac{7}{8}$. Probably Lake Placid, 1925-8 (subject: Adirondacks). 2 plates, 2 colours
130. MOUNT JO
3 $\frac{1}{4}$ x 5. Plate inscribed upper left: D.M./MT JO. Probably Lake Placid, 1925-8. 1 plate, 1 colour
131. HAYSTACK
3 $\frac{1}{2}$ x 4 $\frac{7}{8}$. Plate inscribed lower right: DM. Lake Placid, 1925-8 (subject: Mount Riga). 2 plates, 2 colours

132. THE POND
5 $\frac{7}{16}$ x 6 $\frac{7}{8}$. Date uncertain, 1925-30 (subject: Big Moose, Adirondacks). 3 plates, 3 colours
133. STREAM IN THE WOODS
5 $\frac{3}{8}$ x 6 $\frac{15}{16}$. Lake Placid, 1925-8 or Weston, 1928-9 (subject: Adirondacks). 3 plates, 3 colours
134. ACROSS THE LAKE
5 $\frac{5}{16}$ x 7. Plate inscribed lower left: DAVID MILNE. Weston, 1928-9 (subject: Dart's Lake, Adirondacks). 2 plates, 2 colours. (A few early proofs were in three colours)
135. SKI-JUMP VALLEY
6 $\frac{7}{8}$ x 4 $\frac{15}{16}$. Probably Lake Placid, 1925-8. 2 plates, 2 colours

79th MOUNTAIN 1924



79. OLD R.C.M.P. BARRACKS, OTTAWA, NO. 2 (water colour, 1924)

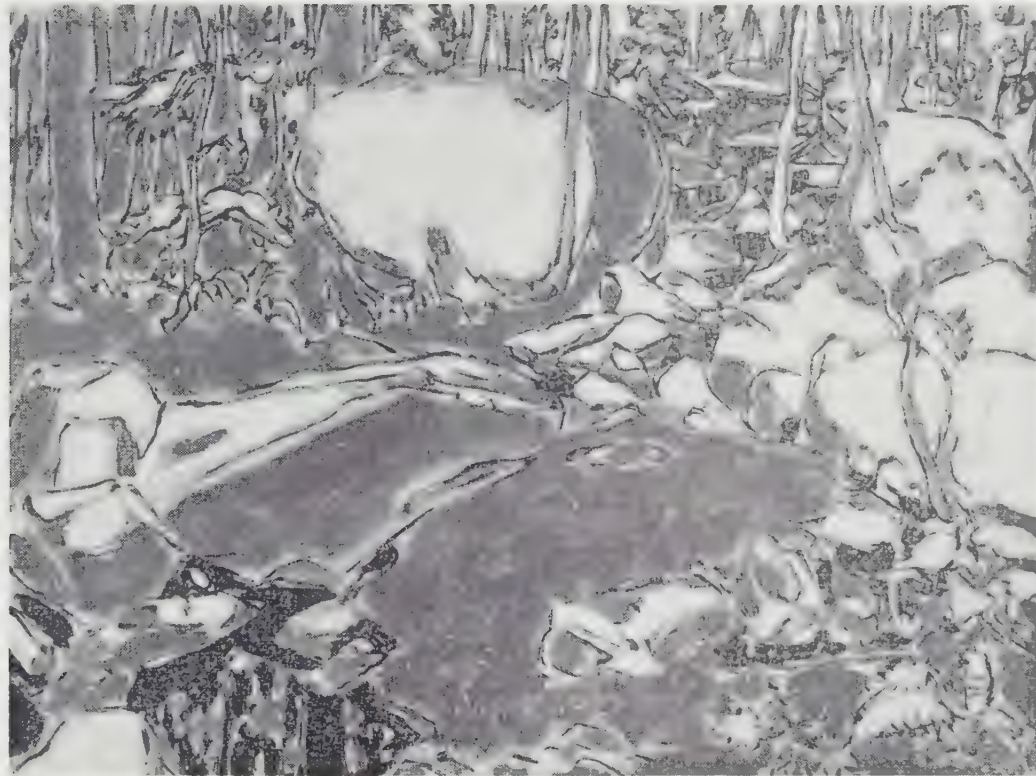


18. MARCY, HAYSTACK AND MCINTYRE (oil, c. 1925-8)

136. LAKE PLACID I
 $4\frac{7}{8} \times 7$. Probably *Lake Placid*, 1925-8. 3 plates, 3 colours
137. LAKE PLACID II
 $5\frac{15}{16} \times 6\frac{15}{16}$. *Lake Placid*, 1925-8 or *Weston*, 1928-9. 3 plates, 3 colours. Several colour combinations were used for different proofs
138. NORTH ELBA
 $5\frac{1}{4} \times 6\frac{7}{8}$. *Lake Placid*, 1925-8. 3 plates, 3 colours
139. MILL-POND AT LAKE PLACID
 $5\frac{1}{2} \times 7$. *Lake Placid*, 1925-8. Plate inscribed upper right: DAVID MILNE. 3 plates, 3 colours. Cancelled proof
140. LINES OF EARTH
 $4\frac{7}{8} \times 6\frac{15}{16}$. Palgrave, 1929-32. 1st state. 3 plates, 3 colours
141. LINES OF EARTH
 $4\frac{7}{8} \times 6\frac{15}{16}$. Palgrave, 1929-32. 2nd state. 3 plates, 3 colours
142. BLIND ROAD
 $4\frac{15}{16} \times 6\frac{7}{8}$. Palgrave, 1929-32. 3rd state. 3 plates, 3 colours
143. PAINTING PLACE
 5×7 . Palgrave, 1929-30 (subject: *Adirondacks*). 2 plates, 2 colours. An edition of 3,000 was printed for inclusion in THE COLOPHON, Part 5 (1931). See No. 32
144. SHORE LINE WITH STUMPS
 $5 \times 6\frac{15}{16}$. Uxbridge, c. 1940 (subject: *Six-Mile Lake*). 2 plates, 2 colours. Unique proof (except for two monochrome proofs from key plate)
145. ADIRONDACK VALLEY
 $5 \times 6\frac{15}{16}$. Uxbridge, 1941 (subject: near the Ski-jump, *Lake Placid*). 4th state. 2 plates, 3 colours
- 146-149. OUTLET OF THE POND
 $6\frac{7}{8} \times 9$. Date uncertain, 1925-30 (subject: *Big Moose, Adirondacks*). 3 plates, 3 colours. A simplification of the experimental print, No. 132. Four prints, showing variations in printing and colour
150. WATERFALL
 $6\frac{7}{8} \times 8\frac{7}{8}$. Palgrave, 1929-32 (subject: near *Boston Corners*). 1st state. 3 plates, 3 colours
151. PROSPECT SHAFT
 $6\frac{7}{8} \times 8\frac{7}{8}$. Palgrave, 1929-32 (subject: *Timagami*). 6th state. 3 plates, 3 colours. (A few prints were made from four plates)
152. QUEEN'S HOTEL
 $6\frac{7}{8} \times 8\frac{7}{8}$. Palgrave, 1929-32. Proof from trial printing. 4 plates, 4 colours
153. QUEEN'S HOTEL
 $6\frac{7}{8} \times 8\frac{7}{8}$. Palgrave, 1929-32. 3 plates, 3 colours
154. THE VILLAGE
 $6\frac{7}{8} \times 8\frac{7}{8}$. Palgrave, 1929-32. 3 plates, 3 colours
155. BARNs
 $6\frac{7}{8} \times 8\frac{7}{8}$. Palgrave, 1929-32, and later. 4th state. 3 plates, 3 colours
156. JOHN BROWN'S FARM
 $6\frac{7}{8} \times 8\frac{3}{4}$. Palgrave, 1929-32 (subject: the John Brown [of 'John Brown's Body'] Farm, North Elba, N.Y.). 4th state. 3 plates, 3 colours
157. GRAIN ELEVATORS
 $6\frac{7}{8} \times 8\frac{15}{16}$. Uxbridge, 1942. 4th state. 3 plates, 3 colours
158. BLUE SKY, PALGRAVE
 $6\frac{7}{8} \times 8\frac{3}{4}$. Palgrave, c. 1932. 3 plates, 3 colours. Unique proof. 'The last print made at Palgrave'
159. STILL WATER AND FISH II
 $6\frac{9}{16} \times 8\frac{7}{8}$. Uxbridge, 1941 (subject: *Gull Lake, Haliburton*). 1st state. 3 plates, 3 colours
160. YARD OF THE QUEEN'S HOTEL II
 $6\frac{7}{8} \times 8\frac{7}{8}$. *Six-Mile Lake*, 1937 (subject: Palgrave). 3 plates, 3 colours. One of the two proofs printed
161. YARD OF THE QUEEN'S HOTEL III
 $6\frac{7}{8} \times 8\frac{7}{8}$. *Six-Mile Lake*, 1937 (subject: Palgrave). 3rd state. 3 plates, 3 colours
162. MAIN STREET
 $6\frac{7}{8} \times 8\frac{15}{16}$. Uxbridge, 1942. 1st state. 3 plates, 3 colours. Unique proof, in trial colours
163. MAIN STREET
 $6\frac{7}{8} \times 8\frac{15}{16}$. Uxbridge, 1942. 4th state. 3 plates, 3 colours
164. ST. MICHAEL'S CATHEDRAL
 $7\frac{3}{8} \times 8\frac{3}{8}$. Uxbridge, 1943 (subject: *Toronto*). 4th state. One of ten prints with 3 plates, 4 colours
165. ST. MICHAEL'S CATHEDRAL
 $7\frac{3}{8} \times 8\frac{3}{8}$. Uxbridge, 1943 (subject: *Toronto*). 7th state. 2 plates, 3 colours. The last regular dry-point edition, followed only by a few experimental prints

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- DAVID MILNE *Painting a Picture on Christmas Morning*, CANADIAN ART, ix (1951), p. 50.



23. BOULDERS IN THE BUSH (*oil, 1927*)



24. ROOFS, GLENMORE HOTEL (oil, 1927?)



33. BOTTLES AND PETUNIAS (oil, c. 1929-32)



34. TWO BARNS, PALGRAVE (*oil, 1931*)



47. BARE ROCK BEGINS TO SHOW (oil, 1936)



51. WINTER CLOUDS
(oil, 1937)



52. NASTURTIUMS
AND CARTON
(oil, 1937)



88. WINDOW ON MAIN STREET (*water colour 1940*)



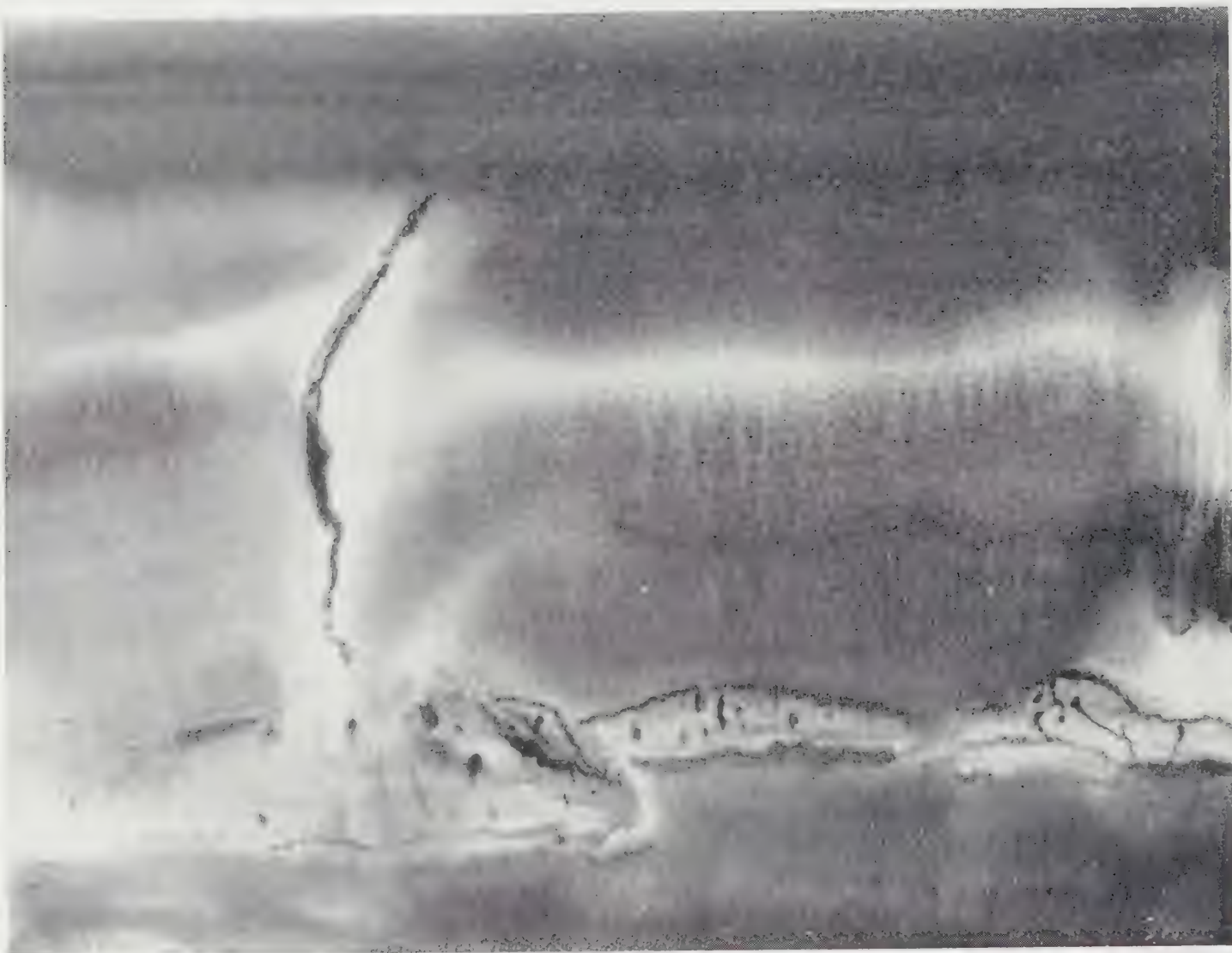
91. BAY STREET
AT NIGHT
(water colour, 1941)



98. CEDAR SWAMP
(water colour, 1942)



101. KING, QUEEN AND JOKERS (water colour 1943-4)



125 STORM OVER THE ISLANDS, NO. 4 (*water colour 1951*)

CHRONOLOGY

1882-*c.* 1904 David Brown Milne, born January, 1882, near Paisley, Bruce County, Ontario. After high school taught country school in the Paisley district.

1904(?) Went to study in New York in 1904(?) but was able to afford only about six months at the Art Students' League. Afterwards did commercial art jobs and painted in and around New York.

1914-5 Summer trips to the Hudson near Tivoli opposite the Catskills. (Presumably also a shorter stay in 1917).

1915 Left New York in the autumn of 1915 chiefly because of economic pressure, and settled at Boston Corners in the lower Berkshires, remaining until 1917.

1917 Returned to Canada late in 1917 and joined the army as a private. Appointed a year later in London as an official war artist and painted water colours of places connected with Canadian activities in the First World War. The pictures are now in the Canadian War Memorials collection, National Gallery of Canada.

1919 Returned to Boston Corners in December.

1921 Summer at Dart's Lake in the Adirondacks. (An exhibition of the Dart's Lake water colours was held at Cornell University in 1922).

1921-3 Two winters (Oct.) 1921-2 and 1922-3, at Mount Riga near Boston Corners. Summer, 1923, at Big Moose in the Adirondacks.

1923 Returned to Canada in October, 1923, and spent the winter in Ottawa with trips to Montreal. (The National Gallery of Canada bought six water colours at this time, but an exhibition at the Art Association of Montreal in 1924 did not result in a single sale).

1924-5 Paintings by Milne included in the Canadian art sections of the two British Empire Exhibitions at Wembley in 1924 and 1925.

1924-8 Returned to the Adirondacks in the spring of 1924: Lake Placid, North Elba and Big Moose.

1928-9 Left the United States for good. Summer, 1928, at Lake Timagami; winter, 1928-9, at Weston, near Toronto.

1929-32 Lived at Palgrave, near Toronto.

1932-9 At Six-Mile Lake, off the Severn River, near Georgian Bay.

1939-40 Summer, 1939, and the following winter and summer in Toronto. (During the next dozen years many brief visits to Toronto during most of which slight pencil sketches were made as the basis for paintings).

1940-52 Lived at Uxbridge, near Toronto, (spending most of the summers or autumns, 1940-6, in the West Haliburton district).

1947-52 Summers in the East Haliburton district (and gradually much of the winter as well).

1952-3 Became incapacitated in November, 1952, and died December 26, 1953.

FROM THE MID-THIRTIES ON, Milne's work was included in most of the big international exhibitions arranged by the National Gallery of Canada, and he was one of the four painters represented in the initial showing by Canada at the Venice Biennale in 1952. He usually contributed pictures to the regular showings of the

Canadian Group of Painters, the Canadian Society of Painters in Water Colour and the Canadian Society of Graphic Art, of which three organizations he was a member. There were also exhibitions of his work almost annually in Toronto: from 1934 to 1938 at the Mellors Gallery, the earlier ones arranged by the Hon. Vincent and Mrs. Massey, and from 1938 to 1953 at the Picture Loan Society, with occasional shows elsewhere in Canada.

A C K N O W L E D G M E N T

On behalf of the three galleries sponsoring this exhibition, the Montreal Museum of Fine Arts, the Art Gallery of Toronto and the National Gallery, I wish to acknowledge the very considerable debt of gratitude which we owe to Mr. Douglas Duncan of Toronto. Without his disinterested patronage of the artist over the years and careful study of his work, Milne would not have been so well known today and the exhibition would have been extremely difficult to organize. As the authority on Milne Mr. Duncan has generously given of his time in the selection and assembly of the pictures and the preparation of the catalogue. He has also lent a large number of pictures from his own collection. To him we extend our warmest thanks which also go to the other lenders who have so kindly contributed to the exhibition.

A L A N J A R V I S
Director

THE NATIONAL GALLERY OF CANADA,
OTTAWA,
SEPTEMBER, 1955

C O L O P H O N

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